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Yale Divinity Quarterly

VOL. XIII JANUARY, 1917 No. 3

THE MINISTER AND CHURCH MUSIC.

R. H. WOODMAN.

I am requested to talk to you on the general subject of the Minister and Church Music, and I want to bring my message to you very informally; not as a professional lecturer, but as an organist and church musician of many years' experience, principally in non-liturgical services, under conditions which have been almost ideal. If I believed that these conditions were the result of chance or accident, I could say but little, but I firmly believe that these conditions are the result of three primary causes which I may call:

First, The Proper Point of View; second, A Determined Purpose, and third, The Practical Application of Common Sense in the Carrying Out of the Determined Purpose.

To my mind it appears that the first cause of the barrenness and crudeness of so many church services is a wrong attitute toward the service as a whole and to church music in particular.

Before considering the practical side of worship and music, let us look for a moment at the theoretical relation of Music and the Church. Scriptural allusions and historical facts tell us that music formed a large part of worship in ancient times and under some circumstances it must have been as brilliant as the musical development of the times would allow. Services in the temple of Jerusalem must have been gorgeous in their setting and thrilling in their musical brillance. The evidence of extensive employment of music seems to indicate that it was regarded as a necessary

feature of public worship. It is fair to assume that, in common with all other features of the service, it was designed to create a vivid impression upon the worshipper of the majesty and omnipotence of God. It was apparently recognized as an integral part of the ritual, in common with prayers and offerings of the priests.

This conception of music in its relation to public worship we find adopted and retained by the Roman Catholic Church. The gorgeous ritual of the mass and the brilliancy of the music—operatic and secular, at times, we may think—brings to my imagination a vivid picture of the old temple service, although perhaps we find now rather less of real religious feeling. But the *point* is, that music is an integral part of the service, adding enormously to the emotional value of it. As to the species of music and the kind of emotion we may differ; but music and art are in the sanctuary and are used for the cause of religion. Shall we use them wisely or unwisely, that is the question. What I have said of the Roman Catholic service applies largely to the public worship in the Anglican, or Protestant Episcopal, Church. Here we find the services made up according to the season of the church year. Beginning with the season of Advent, we note the changes in the character of the service through the successive seasons of Christmas, Lent, Easter, Whitsuntide and Trinity-tide. Music suitable for the various seasons is easily obtained and, by the authority of the Church, the character of the music used must fit the season. This, I may say in passing, makes the work of the musical director simple, in that it enables him to select his music well in advance and work ahead. But more of this in practical suggestions later. It is chiefly, however, with the relation of music to the non-liturgical service that I shall speak, and I speak from an experience of thirty-six years in the First Presbyterian Church [Brooklyn, N. Y.] where, under the twenty years' pastorate of the late Charles Cuthbert Hall, and later under the brilliant Dr. L. Mason Clarke, conditions almost ideal have obtained to make the non-liturgical service a well-balanced presentation of praise, prayer and preaching.

Whether the crudeness of some non-liturgical services offends one's taste more or less—or in some cases not at all—will depend on what we are used to. We may be so accustomed to emotionalism, badly rendered music, and undignified methods, that a ser-

vice carried on in decency and order may seem strange. But on the other hand, if we are accustomed to refinement, boorishness and coarseness will give us offense.

Without considering the question of "formal worship" we must admit that the Episcopal service is far superior in dignity to many —not all—non-liturgical services. Even in remote parishes, where accessories are not present, the Episcopal service never lacks in dignity; whether it appeals to you is another matter, but the service is carried on in decency and order. Now, assuming that we all want a dignified service, let us see how it can be brought about—at least as far as music is concerned in forming the character of the service.

Music must be either a part of the service, i. e., part of the act of worship, or not. Unfortunately, in many churches it is not regarded as anything more than an attraction. The idea that music should have a place beside prayer or preaching has never entered some minds. Many a minister has told his organist: "I don't know anything about music; don't bother me. You run that end. Give us plenty of it and get the people in," etc. In this case the minister is missing a great opportunity. Music, *good* music, will attract the crowd without doubt, but *if*, instead of being regarded as merely an attraction, it can be molded into the service, it will gain in power and spiritual force to an extent hardly believable. A spiritual truth can be presented as vividly and powerfully with the aid of music as by the most impassioned preaching. You can read a text of scripture and not make half the impression that the same words will when *properly* sung to *proper* music. I emphasize the word "proper" because we have improper music as well as that which has a place in the act of worship.

Music in the church must be looked at in two ways: as a means of expression of religious zeal and feeling, and as a means of impressing the same emotion. Music is recognized by nearly every one, whether educated in its mysteries or not, to be a means of expressing one's feelings which has no equal, particularly our happy feelings. When the boy in the street feels happy, he whistles. The woman sings while she works, if she is happy in it. The minister will use music in the form of melodies set to words to stimulate the religious emotions and to wake up the people.

And here is perhaps the most important of the uses of music in worship. Too many organists belittle the importance of hymn singing and do all they can to discourage it. It should be regarded as a spontaneous expression of the religious feelings aroused by the hymn or the preceding service and everything should be done to encourage this form of music in our churches. In recent years the Roman Catholic Church has recognized the necessity for musical expression and has introduced hymn-singing in some of its services—a tribute to Protestant use of this form of music in worship.

But while the use of music as an *expression* is quite generally recognized, its use by a choir, as a means of *impressing* spiritual truth, is but little understood. The reasons for this are several: First, the minister does not know how to use it. He knows little or nothing about music and prefers to leave it alone. Second, the congregation listens to the choir as to a concert performance and their technical perfection or imperfection is more thought of than the religious idea or emotion which is, or should be, at the basis of the performance. Then, third, the choir and organist often forget that they are not in a concert room and the idea of presenting a spiritual truth or preaching a musical sermon is lost sight of to a greater or less extent.

Thus, to concentrate, and unify, the attitudes of minister, choir and people upon the music in the service is the problem.

To accomplish this we must begin with the minister, for unless he is willing and desirous of using the choir as his co-laborer nothing can be done. He need not know anything of the technical side of music—although if he does it will facilitate matters considerably—but if he knows nothing he must have an organist and choirmaster who understands his responsibilities and has the musical ability to carry out the plan of service which should be constructed along the special line of thought which the minister has selected. Hymns and anthems should bear upon the subject in such a way as to prepare the minds of the people for the sermon—around which every part of the service revolves in a non-liturgical church—and after the sermon clinching the thought thereof by an expression of religious emotion in a good congregational hymn. To educate a congregation to listen to an anthem in its religious aspect is a matter of time and difficulty and I suppose there will

always be some who will say or think, "How beautifully Miss So-and-So sang this morning," instead of, "She presented this or that religious sentiment [as contained in the words sung] very impressively." Certain things, however, must be done if a congregation is to be trained to thus listen to an anthem. It is imperative that the words sung should be understood; and notwithstanding the best enunciation by a choir, the words of every anthem sung should be printed and placed in the pews. Certain fugal movements necessarily mix up the words more or less, the impressive effect upon listeners being derived from the *general* character of the music, rather than from the specific setting of certain words to a corresponding musical phrase. I am asked, Why have choir anthems at all? I can only answer that if music beautifies the service, the more beautiful it is, the better. A congregation cannot sing the beautiful creations of the church composers any more than they can all make a comprehensive prayer or preach an uplifting sermon. Just as the minister prays for the people while they reverently but silently listen, so the choir presents a spiritual truth, clothed in God-given sounds which we combine and call music and the congregation join with their ears instead of their lips.

The ideal service is, then, one that is built along a line of definite thought around which are grouped the various parts of service in some such fashion as this:

An organ voluntary of a quiet, devotional character—not too quiet, as some people will come late—calculated to create a calm and contemplative mood.

The minister enters and listens to the organ voluntary, at the close of which he leads the congregation in a short prayer of invocation.

Then follows a hymn of general praise sung by the congregation.

The scripture lessons can be followed or separated by a choir anthem which bears directly upon the day's thought or it may be of a general praise character. The opening anthem should be abolished as it occurs before the people have had a chance to collect their thoughts and get them running in the line of the service. Under such conditions the work of the choir can easily degenerate into a mere performance.

After the scripture lessons naturally comes the prayer which may appropriately be answered by the choir singing a soft response.

The Offertory is really something more than taking a collection. It represents the highest point in our own personal religious life. What we believe in, we are glad to support; and in the Offertory we give what we can to the cause of Christ and His Church. It being the climax of our individual religion it has always seemed to me that at the Offertory should be sung the finest anthem possible. It is the climax of the service and it should so express itself. The subject of the following sermon should be kept in mind and the Offertory anthem made to bear out the line of thought selected.

A hymn before the sermon is not inappropriate and after the discourse either an anthem or another hymn can be sung. After the Benediction a Postlude may be played. Although, as a general thing, no one ever listens to the organ, the Postlude should not clash with the sentiment of the service.

This outline of a service is open to many modifications. In my own church we sing at the morning service three choir anthems, two congregational hymns and a congregational chant—Gloria in Excelsis. The afternoon service is the same without the chant. This gives about all the music the service will stand without overloading. In fact, every service in the First Presbyterian Church is a musical service without excluding the proper proportion of preaching and prayer.

The so-called praise service has its proper place, but it not infrequently degenerates into a concert. In the First Presbyterian Church we give two of such services annually, on Good Friday and Christmas. On both of these occasions we attempt to express the sentiment of the day in a musical setting. I think we succeed in eliminating the concert feeling to a large extent, but I always fear that to some it will mean only a performance of a great work.

I advocate heartily the practice of giving the great masterpieces of sacred song as often as practicable, but I think they would serve the same purpose if not called by the name of a Praise Service. Let us be frank and not call it a service. Why not announce: The choir will sing Mendelssohn's Elijah?

Thus far nothing has been said as to the quality or style of music. Here the ice is thin and opinions run riot. One principle stands, however. No music should be used which does not express the text and avoid all lowering suggestions. What is good for one church may be unsuited for another, but the trivial and cheap should be carefully avoided. I have no patience with the idea which prevails in some places that good music fails to impress the listener or to express the feelings as well as a cheaper or more trivial style of music. It is not so. Good music will win every time. By good music I mean music properly constructed, not difficult music. A hymn tune or a street melody may be well made, yet simple, or it may be poorly constructed and yet difficult.

How to distinguish between the good and the bad can only be learned by acquiring a knowledge of music sufficient for that purpose. I can hardly explain how to choose, but I will try to outline the difference between a good hymn and a poor one.

The good tune will have, in the first place, a good melody, an attribute which must be felt rather than described. It must be well harmonized and the various parts, or voices, have their own melodic value subordinate, of course, to the principal melody. The tune should have a dignified swing of rhythm without any exaggeration of rhythmic effects.

Our poor tunes lack one or more of these essential features, but I think that poor harmonization is the feature most prominent. Many popular tunes are not bad in melody, but are weak in harmony and sometimes exaggerated in rhythm.

So much, theoretically, for the music in the church. But one of the most important things to be considered is the music in the Sunday School. Is it to be regarded as an educational influence, to develop the knowledge of the great church hymns, or is it used simply to enliven the sessions of the Sunday School? In many cases I am inclined to believe that the latter is the case: that the relation of Sunday School music to that of the Church is seldom thought of. This is a condition that can only be corrected by the influence of those who are interested in the development of the Church's power for good along every possible line of work. We look, then, to the minister to inspire those who are to assist him in Church or Sunday School with a strong sense of their responsibilities, both spiritual and educational. The pulpit to-day has to

do more than preach the love of God. It has to weave that theme into historical or scientific backgrounds and, with the gospel preaching, *educate* the listener to a greater degree than ever before. So in music we must not only sing of the truth, but we must continually strive to sing that truth in a manner suitable for present needs, and yet ever leading on to a better expression of the same truth.

I want to quote from an article by Mr. George Whelpton a paragraph relating to Mr. Moody and the Gospel Hymns which have been used throughout the country probably to a larger extent than any others. After referring to Martin Luther and his musical abilities, Mr. Whelpton continues:

> Mr. Moody's appreciation of music in connection with his work was no less than that of Luther's and his dependence upon it even greater; but, unlike Luther, he could not create it for himself. He, however, possessed the power of arousing others, capable of doing this, to an appreciation of his needs and inspiring them with the enthusiasm necessary to meet them. The result was the birth of the gospel hymns, which created a new era in church music in this country. Ministers, laymen, and Sunday School workers, whose emotional feelings had been thrilled by these hymns in Mr. Moody's meetings urged them upon their churches and Sunday Schools and their use soon became almost universal. They did not appreciate the fact that such hymns as "Go Bury Thy Sorrow," "Almost Persuaded," "It is Well with My Soul," and "Where is my Wandering Boy Tonight?"——hymns that Mr. Moody used with such wonderful effect at the psychological moment—did not express the normal sentiments of Christian life, or come within the vision and experience of the youth of the Sunday School. Mr. Moody clearly foresaw that such use of these hymns would demoralize the music of the church and did everything in his power to prevent it. I never heard him speak more earnestly than when he said: "These gospel hymns are intended for the work I am doing, not for the church, prayer meeting, or Sunday School, and no one regrets more than I that they are ever used there. Church members have no right to spend their time singing these hymns and they certainly have no place in the Sunday School."

Revival hymns and tunes in imitation of the Moody and Sankey type have followed in ceaseless procession since Mr. Moody's time and a perverted taste for this type of music and hymns affords a market for each compilation. The traveling evangelist uses this type of music generally; and when he closes a campaign in a town a good supply of material is left behind to continue the work of demoralizing tastes begun in the revival meeting. If we

admit the necessity of using such music in a revival, which I doubt, let us get back to sanity as quickly as we can and look at music with the proper sense of perspective and proportion.

I read the following story a while ago, which, while amusing on the surface, should cause serious reflection on the part of those who are responsible for the use of rag-time jingles in the Sunday School:

> The superintendent of a country Sunday School, an advocate of music of this character, took his two little boys to town one afternoon and let them amuse themselves while he transacted some business. They had not gone far when they heard a phonograph grinding out ragtime melodies at the entrance of a cheap picture show. They looked at each other in surprise, as it was not Sunday, and one of them finally said: "Let's go in, Jimmie, they're having Sunday School."

You young ministers will do well to remember this vital point: that

> Children go to Sunday School for religious instruction and churchly training; not to sing *cheap* gospel songs and light, catchy music for the entertainment of their elders. The Sunday School——

does the children a positive wrong if it gives them such stuff to sing. The Sunday School, to quote once more from the words of another, has no more right to

> deprive children of the opportunity of learning the important hymns of the church than our educational institutions have to deprive them of the privilege of acquaintance with the standard literature of the day; no more right to put into their hands senseless doggerel poetry and ragtime music than have our libraries to force upon them the demoralizing yellow peril literature that springs from the same source.

The practical application of efforts to thus use music for all it is really worth must depend primarily on you ministers. If you are weak-kneed and uncertain as to what you wish to accomplish you must not expect much help from the music in either Church or Sunday School. But if you start with the *determined purpose* of getting an uplift from music, you will find no difficulty in getting assistance from those whose life has been given to the study of music—that is, professionals, or from those who have some natural gifts in music and who are interested and capable of some intelligent efforts in teaching or leading in musical matters. But just a word of warning—beware of the amateur whose sole aim is to whoop up the singing and whose taste is as doubtful as his

opportunities of musical development have been limited. Here is where the minister's determined purpose must be clearly defined. He must let it be understood what he stands for and expect his organist or Sunday School leader to work with him on those lines. Probably in many parishes in which you young men will begin your ministry you will find copies of either the Gospel Hymns or a worse imitation of them. If you cannot, for financial reasons, get a better book, use only the best of what you have and occasionally take the time at a midweek meeting to teach the congregation some noble hymn and tune from a good collection. I venture to say that after a few such experiments there will be an overwhelming desire for better hymns and tunes.

The modern revival hymn has, as a class, only a temporary value, and only a few are suitable for Sunday School use. Our young people need to emphasize

praise, gratitude, reverence, service and heroic living. Every model Sunday School hymn is a word picture, set to music to develop its perspective and enhance its effect. Such hymns afford the finest kind of religious instruction. If, therefore, children can get so much theology, through hymnology, why not permit them to study more the riches and beauty of our best hymns instead of forcing upon them hymns that mean nothing to them and have a demoralizing effect upon their developing literary and musical taste?

Children and older people will respond to good hymns and good music every time as I know from practical experience. So once again, I call for a Determined Purpose. This brings me to—

The Application of Common Sense. Probably we have all known individuals of whom it could be said, "They seemed to have everything except Common Sense." Churches in particular seem to be run in methods which would not be tolerated in a business house and the musical department would really be ludicrous at times were it not such a serious matter.

Let us look at a practical musical problem in a small church where some of you will have to begin your ministry. We will assume a church in a country town, with a congregation furnishing some material from which can be organized a choir. We must assume that the minister's desire is to use music as a part of the act of worship—for as I have said, if his point of view is wrong the case is hopeless. First, get your organist and choirmaster—

one person, if possible; let him be the best the church can afford. Let him understand your point of view and that you expect him to back you up. On your selection of the proper organist and choirmaster will largely depend the success of your music. He should be a man as skilled in music as possible, but with a respect for religion and a realization of the use of music in the church for religious purposes. To my mind he need not be a church member, but he must possess a spirit of reverence for things spiritual. The organist and choirmaster must have a personality which will attract members to the choir and have enough executive ability to maintain an efficient choir organization. To such a man, the best available, turn over the formation of the choir which, having been formed, use in every possible way to help your service. What your choir sings must be regulated by their musical ability. If your organist and choirmaster has common sense he will limit his selections to the ability of the choir to sing them. It is foolishness to attempt anthems far beyond the choir's ability. Such performances are painful and far better is it to let your choir simply lead in the congregational hymns than to let them make attempts at music far beyond their powers.

Church traditions require the appointment of a music committee. Theoretically they assist the pastor in musical matters—practically they annoy the organist and choirmaster in matters they know nothing of.

In a large church the proper function of a music committee is to represent the business end of the church in the engagement of singers. They should retire to private life, in most cases, after having signed contracts with any new members of the choir. In smaller churches they might be made useful as a choir membership committee together with the organist and choirmaster. In all churches I think it would be a wise move to invariably include the organist as a member of the music committee. They should use common sense in their relations with the organist and choirmaster who presumably has been selected for his superior musical knowledge.

And with common sense in all relations between church and choir must go a principle of fairness in all business questions—a square deal. Strange as it may seem, I know of cases in which the church has committed unjust acts in its dealings with its em-

ployees. It seems too bad that a Christian institution should ever have said of it that its actions were even inconsiderate of others or un-Christian. I am proud to say that during my incumbency at the First Presbyterian Church no employee has ever had the slightest ground for complaint of his or her treatment. In the music department singers have been engaged and discharged, but always with proper consideration.

A minister once said he would as soon meddle with hornets' nests as to go into his choir. He probably was joking, but if his choir was a hornet's nest he could probably thank himself for it. He had the wrong point of view!

There must be cordial co-operation between minister and organist and choirmaster. For years I have held weekly conferences with my minister, working out the details of the following Sunday services.

You who enter the Anglican ministry will have the benefit of a liturgy which is wonderously beautiful and has the hallowed marks of centuries of use. Whether the non-liturgical service is a loss or gain we need not discuss except to admit that in its most barren forms it is distinctly a loss. But it can be made a service of strength, beauty and life with proper care and thought.

I have outlined already a well-balanced service which can easily be modified to suit special conditions. But the whole subject will come back finally to the minister. Whatever he wants he can have. I know organists by the score or hundreds and I know they stand willing and anxious to raise music to the dignity of worship if they are given the chance, and I say again to you young ministers-to-be, it will depend on your point of view of the subject—that is, will you look on music as an act of worship. It will depend on your determination to carry out your purpose of making it an act of worship with proper musical assistance, and lastly, it will depend upon your ability to see that all branches of church administration, and particularly the music branch, are administered with a solid foundation of common sense.

And so I beg of you, go hand in hand with church music *as a helper*. Use it to beautify and adorn the service, and never for a moment look upon a church service as a sermon with preliminary exercises. Make your service from start to finish a real act of worship with all parts, hymns, prayers, anthems, and sermon,

bearing upon a specific thought. You may run against some opposition from some hard-shell old deacon, but treat him with consideration and never lose sight of your determined purpose to get out of the use of music all that is in it.

I deplore the use of music in low-class theaters and movie shows where it has no possible bearing on the pictures, but simply serves as a kind of noisy stimulation to the sluggish intellects of the majority who frequent such places. On the other hand, music can very properly be combined with stage or screen pictures to enhance the effect and create an atmosphere suitable for the situation.

So in church music. It can be used to create the religious atmosphere, and wise is the minister who will so use it. There may be a temporary advantage in the use of music simply as a sort of drawing attraction, but in the long run the advantage will be with the church where music is thought of and treated as a solemn act of worship.

WITH THE CANADIAN ARMY IN ENGLAND AND FRANCE.

Prof. D. C. Macintosh.

It was the writer's privilege to spend most of the summer and autumn of 1916 as a chaplain in the Canadian army in England and France. At the request of editors of the Quarterly, I have undertaken to give a brief account of my experiences and observations.

For nearly three months and a half I was attached to the First Canadian Command Depot, located at that time in East Kent. The Command Depot is a comparatively new feature of the army, but one which has more than justified its existence during the past few months. Here men who have been wounded and who have passed through hospital and convalescent home are given a short period of physical training—"physical jerks," as the men call it—in order to fit them for a second or a third period of active service in the trenches. By this means thousands of men who would otherwise have to be discharged as unfit for duty are being saved to the army.

The chaplain, more than any other officer or man in the army, has to look for his work. But if he does this, he will find ample opportunity for service. At the Command Depot his duties began at eight in the morning and were not over until ten at night. The new men coming in every day were to be met and advised concerning the regulations of the camp; every evening the men entitled to a week's furlough were met and suggestions given them as to the best way of spending their vacation; once a week words of farewell were to be spoken to the men, from one to two or three hundred generally, who were leaving for the front. In the early forenoon an hour or two was spent at the trials conducted by the commanding officer in the "Orderly Room." Almost every evening there was a concert of some sort, generally given by the men themselves, in the Y. M. C. A. hut, the program for which had to be worked up by the "padre," who also presided. Occa-

sionally there was a debate on some such topic as Total Abstinence vs. Moderate Drinking. On Sundays, of course, there was the Church Parade, generally in the open air, with singing and a fifteen-minute sermon, and at seven in the evening a voluntary religious meeting at which the men did nothing but sing their favorite hymns for an hour or more, and then engage in spontaneous discussion of various topics such as the effect of the war on the future of our country, the relation of the God of love to such events as the present war, and what we may think about a future life. But most important of all, perhaps, were the opportunities for personal interviews with the men. Often they came to consult the chaplain about all sorts of personal concerns—matters financial, domestic, matrimonial, moral, religious, and even military. And they on their part were most interesting; almost always they had their story to tell of experiences at the front; almost always, too, they seemed more than willing to have the conversation shifted to the more intimate topics of morality and religion. There were days when I could have said, I am enjoying every minute of this, and I could easily understand afterwards how a chaplain could say to me, after months of service in Flanders, along the Ancre, and elsewhere: "These two years spent in the army have been the happiest of my life."

While yet in England we saw and heard much that kept before us the fact that our country was at war. A young man not in khaki was almost a curiosity. Almost every sort of men's work in city and in country was being done by women. Recruiting posters had disappeared, but in many places billboards were covered with mottoes in huge letters, such as these: "To dress extravagantly in war time is worse than bad taste; it is unpatriotic"; "Do not use a motor car for pleasure"; "124 cartridges for 15s. 6d. and your money back with interest." Often in our camp the warning message came, "Take air-raid action," when all lights had to be extinguished, and sometimes hours afterward we could hear the Zeppelins passing overhead, or hear the explosion of bombs or the bark of the "Archibalds" (anti-aircraft guns) in the distance. Aeroplanes were continually coming and going overhead, and at times for a week or more in succession one could hear at almost any hour of the day or night the distant pounding of heavy guns along the battle line beyond the Channel.

But to see "the real thing" one must cross over into France. About the middle of October I succeeded in getting across and soon made my way to a town behind the lines not very far from Bethune, where one of the Canadian divisions, fresh from the Somme, had just established itself. Acting under the directions of the Senior Chaplain of the division, I went up with a horse-transport supply-wagon, starting from about six miles behind the lines at about half-past four in the afternoon. About dark we passed through a village every house of which was a ruin, but which was being used as brigade headquarters. On we rumbled for a mile or two farther, through a stretch of country where every tree had been either uprooted or broken, and where all the land was pitted with shell-holes. As we approached the trenches the enemy, evidently hearing us, sent up flares which lit up the road on which we were traveling, and then began sniping at us. We could hear the bullets whistling over our heads, but fortunately no one was hit. After a time we arrived at the "dump," the supplies for the men in the trenches were unloaded, and the carriers who had come for them acted as guides to those of us who had come up for the first time. We soon got down into the communication trench and made our way through the darkness, mud, and rain, to one of the dugouts in the second line of trenches where the officers were having their evening meal. An hour or so after supper I was taken to another dugout where I was to spend the night with two other officers. Having pulled off our trench boots and pulled on two or three pairs of empty sand bags in their place, we extinguished the candles, lay down on some more sand bags, pulled an extra greatcoat or a blanket over us and tried to sleep. But for myself this attempt was in vain. The *ping* of rifle bullets and the rattle of the machine guns kept up with but little intermission all night; the artillery kept constantly at work, and overhead every minute or so we could hear the screech of a shell, going or coming; but most disturbing of all were the hordes of rats which trooped forth from their hiding-places and kept rummaging around and running over us all night in search of food. I was gratified to find both myself and my boots intact in the morning.

After breakfast I was privileged to inspect the various places of interest about the trenches, such as the men's and officers' dug-

outs, machine gun emplacements, dressing-stations, observation posts, and the like. At one point we got within twenty-five yards of the German lines, and looking momentarily over the parapet in a fairly safe place and with out steel helmets on, we could see the German trenches stretching away to the north and the south just beyond the little ravine, which separated their lines from ours. At certain places on the trench walls, large cards were to be seen, bearing the words, "Gas Alert On," thus indicating that the wind was favorable for an enemy gas-attack. This meant that one had to carry his gas mask in such a position that he could slip it over his head in about two seconds, in case of need. Later in the day the wind shifted, and the cards were turned about, so as to read, "Gas Alert Off."

Some time afterward, having received a movement order to proceed to a Canadian division which was still in the Somme region, I set out and reached the "railhead" behind the British lines early Sunday morning. I was just in time to see a very interesting and important movement of troops in preparation for a great drive that was expected to take place within a day or two, but which, owing to unfavorable weather, did not materialize until three weeks later. Seated upon the top of an old London bus, I was for several hours moving up toward the city just back of the old lines as they had been before the first of last July. The road was crowded with thousands of motorbusses and wagons forming two continuous lines, taking up supplies and coming back for more, and in and out between the lines of vehicles were bodies of troops—tens of thousands of them—on the march to a point further north. Parallel roads in the distance were in a similar congested state, and the fields between were fairly alive with horses and men, in temporary encampments. Some hundreds of German prisoners were among those being marched back from the front. Later we saw many others in a temporary "cage" or prison of barbed wire. Among the motorbusses were many Red Cross ambulances carrying the wounded to the Casualty Clearing Station and the hospital trains being made up at the railhead. Here and there "tanks" were seen, one of which at another time I had the opportunity of inspecting closely. In the direction of the firing-line, many British observation balloons, or "sausages," as well as many areoplanes, were visible, and as we drew nearer the city

we could see the heavy artillery in action, ten or twelve miles back from the infantry position.

On another occasion about twilight I was with the 9.2 howitzers during a heavy bombardment. It was a memorable experience. Here and there throughout the surrounding elevations and depressions of the rolling landscape one could see flash after flash from the guns followed by thunderous reports and the tearing sound of the shells traveling through the air, and the *cr-r-ump!* of the explosion. In one instance I was under and in front of one of these howitzers and within a few feet of its muzzle when it was fired. As an experience the result was sufficiently impressive, even with patented "sound-deadeners" in my ears. Fortunately, perhaps, the shells from the enemy guns that came nearest to where I was standing were "duds," that is, they failed to explode. This often happens when the mud is soft and deep. It was interesting to find that all our guns were out in the open, without any covering to speak of, the precaution of concealing them having become unnecessary through the allied control of the air. Unable to make aerial observations the German gunners were neither able to locate the Allied guns nor to correct the errors of their own fire.

While in the Somme country I had the opportunity of seeing a good deal of the territory that had been wrested from the enemy during the summer. It is difficult to imagine what use can ever be made of this region again. Where towns and villages stood, there is no longer the first sign of a house. Everything has been blown to fragments or buried beneath the chalk which has been churned up over and over again by bursting shells. Over large areas all the surface soil has disappeared. Unexploded shells are scattered all about, and many more are doubtless beneath the surface. Some of the mine-craters I saw were 200 feet or more in diameter and 30 feet deep. Among the debris in the vicinity were twisted bars of iron, pitted half an inch deep by flying fragments from the explosions. Here and there over the battlefield little wooden crosses were to be seen, marking the shell-made graves of unknown soldiers. Some of these shallow graves had been torn open again by exploding shells. Flocks of carrion crows flew hither and thither, competing with rats and the sanitary squads as scavengers. Close up to the edge of a shell-hole, where strangely enough a little soil had been left, there bloomed some beautiful blue corn-

flowers; I plucked a handful and stowed them away between the folds of my military map as a memento—the only thing of beauty in that scene of death and desolation.

As I looked on one of these battlefields of the Somme I thought of what a convalescent sergeant back at the Command Depot in England had told me of the battle here nearly four months before. "No one who has not experienced it can imagine it," he said, "and no one who has experienced it can describe it." The sound of the shells traveling overhead, he said, could be compared to nothing better than to what would be caused by twenty-five heavily loaded freight trains coming into a station at once. (This comparison I have heard from several different soldiers, and it is probably fairly apt; the sound of a single shell in the distance is almost exactly like that of a single street-car in the stillness of the night.) Moreover, the sights, I was assured by my informant, were quite as amazing as the sounds. During the night-bombardment the light of the later shell explosions lit up the sky, revealing the effect of those just gone before, so that high up in the air could be seen against a background of glowing red clouds of smoke and dust the debris of shattered buildings and whole trees that had been torn up by the roots and flung up into the sky. "I'll never bother going to a fireworks show again," remarked the sergeant.

But, in my opinion, even amid the most spectacular scenes of the war, by far the most interesting objects of observation and contemplation are the men themselves. This war has proved an amazing revelation of the potentialities of human nature. However, the prescribed limits of the present paper are such that any little contribution my experiences and observations in the army may be able to make toward an understanding and appreciation of "what is in man," must be reserved for another article, in which I shall hope to deal with the spirit of the soldiers in general, and with their moral and religious life in particular.

BOOK REVIEWS.

Sneath, E. H., Hodges, George, and Tweedy, H. H. *The King's Highway Series.* Eight vols. New York: Macmillan, 1916.

Professor Sneath and his collaborators have achieved a notable success in this series of eight volumes, six of which are now ready. It presents a graded literature for use in the moral and religious instruction of children in each of the grades of the elementary schools. It uses the indirect method of story, biography and history, supplemented by brief precepts, usually Scriptural, which sum up the moral and spiritual content of the stories, by provision for memory work and by well-chosen pictures. Each book is carefully adapted to the needs of children of the age for which it is designed, in respect both to content and form. The series admirably meets the needs of parents who have long been looking for such books for their children; and it will open the eyes of many to the possibilities of such moral and religious instruction in the home. It will undoubtedly have a wide use in private and public schools, except where everything religious is too rigidly excluded from the latter. Churches will find it of great service in their Sunday Schools, and especially in the week-day schools of religious instruction which are now being established in many communities. The world has come to see how urgent is the work of religious education. Its great need is a graded curriculum and adequate textbooks. This need the present series goes far to meet.

L. A. Weigle.

Is Christianity Practicable? By William Adams Brown. New York: Scribners, 1916. Pp. xvi+246.

This small volume by the Professor of Systematic Theology in Union Theological Seminary contains five chapters, the substance of which was delivered in the form of lectures in Kyoto, Kobe, Osaka and Tokyo during the past year. The lecturer undertakes to deal with the moral, social and religious problems arising out of the present international situation, and the result is what seems to the reviewer a very successful presentation and defense of the

principles of a distinctly Christian statesmanship. One could wish that the volume might fall not only into the hands of a large number of Christian ministers in this and other lands, but also into those of the leaders at the present moment in world politics. The chapter titles are "The World Crisis as Challenge and Opportunity," "The Christian Interpretation of History," "The Christian Program for Humanity," "The Duty for To-Morrow," and "What the Church Can Do."

D. C. Macintosh.

Chapel Talks: a Collection of Sermons to College Students. By Charles Carroll Albertson, D.D. Fleming H. Revell Co. $1.00 net; 192 pages.

Since Dr. Albertson came from Rochester to Brooklyn in 1904, he has published several volumes, among them another collection of College Sermons, issued in 1912. The same qualities which made the former popular appear in these chapel talks, delivered in various eastern colleges and universities, including Columbia, Cornell, Dartmouth, Princeton and Yale. Crisp, interesting titles, swift and inviting introductions, the sedulous avoidance of all oratorical elaborations and conventional perorations, indicate a preacher awake to the fact that modern college audiences are impatient of prolixity and care less for the embellishments of the orator than for the concentrated essence of the message and the man. Simplicity, earnestness, and genuine forcefulness characterize the addresses both in argument and in application. One could wish that our popular preachers, especially those privileged to address college students, kept in closer touch with the best biblical and theological scholarship. But the references that are questionable are few, and at best would have had little value for practical life.

H. H. Tweedy.

The Enchanted Universe and Other Sermons. Frederick F. Shannon, D.D. Fleming H. Revell Co. $1.00 net; 204 pages.

Those who have read Dr. Shannon's former volumes of sermons, "The Soul's Atlas" (1911) and "The New Personality" (1915), will turn with interest to this new series by the popular

pastor of the Reformed Church-on-the Heights in Brooklyn. The sermons are fresh, interesting, aglow with life and feeling, and filled with apposite quotations from modern poets and illustrations which indicate the preacher's interest in popular science. What was eloquence in the spoken utterance of the pulpit, however, becomes at times grandiloquence on the printed page. The author's conscious joy in the well-turned phrase and evident delight in poetry have produced passages in which the artistic impulse has become distinctly forced and artful, beclouding rather than illuminating the thought, and detracting from the naturalness and directness of the style. His enthusiasm leads him also to some unhappy exaggerations. To speak of the senses as our "court fools" is allowable in the context as a bit of playful humor. But when they are characterized as "atheists" and "babbling idiots," reason and justice protest. In general, the sermons are distinctly helpful and inspiring, and will be welcomed by a host of friends.

H. H. TWEEDY.

Phases of Early Christianity. Six lectures by J. Estlin Carpenter, D.Litt. New York: G. P. Putnam's Sons, 1916. Pp. xvi: 449.

The volume contains the "American Lectures on the History of Religion," for 1915. In them the scholarly and judicious Principal *Emeritus* of Manchester College, Oxford, has taken as his central theme the Christian doctrine of salvation, as developed in the years between 100 and 250 of our era. His discussion leads him to consider the nature of salvation, as it appeared to the men of that age, the work and person of the Savior, the Church and its Sacraments, Gnosticism, and the formulation of the theology of salvation by Origen. While holding fast to the central topic, however, Dr. Carpenter's discussion covers an immense range, and few are the questions of interest in the life and work of the church in this period on which he has not something suggestive to say. No recent volume in English of its compass is more packed with the fruitage of modern scholarship, soberly weighed and carefully estimated. It is heartily to be commended to all interested in the epoch with which it deals.

WILLISTON WALKER.

The Mythical Interpretation of the Gospels. Critical Studies in the Historic Narratives. By Thomas James Thorburn, D.D., LL.D. Pp. 356. Scribner, 1916. $1.50 net.

This is the second book—*Orr's Problem of the Old Testament* being the first—to receive the Bross Prize of six thousand dollars. The author, an English clergyman, published in 1912, *Jesus the Christ: Historical or Mythical?* A Reply to Professor Drew's *Die Christusmythe.* A word as to the relation of the present book to this earlier one would have been in place in the Preface. Both volumes are written chiefly to disprove the views of Drews, J. M. Robertson, and W. Benjamin Smith, the earlier one especially defending the historicity of Jesus, the later the historical character of the Gospel narratives throughout, particularly the Infancy narratives, the Baptism, Temptation, Transfiguration, and Passion history. The reader will find much effective argument against the extreme views of the writers named. The treatment has, however, too much the character of refutation and defense. Even against positions so generally discredited one would prefer a sober discussion which might advance historical knowledge. For the defense of the Historicity of Jesus, Professor Case's book on that subject is much more satisfactory; or the racy exposure of the pseudo-scientific character of the work of those "untrained explorers," Robertson, Drews, and Smith, in F. C. Conybeare's *The Historical Christ;* while for the more detailed discussion of the materials, Clemens' *Primitive Christianity and its Non-Jewish Sources* is greatly superior in contents and tone. The impression which Thorburn gives is that we must choose between the view that the Gospels are myth, and that they are historically inerrant in every particular. But in fact the most fruitful modern studies in the gospels recognize no such alternative.

F. C. Porter.

Yale Divinity Quarterly

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A bibliography of the best books for a minister's library, prepared by the faculty, will shortly be issued as a free supplement to the QUARTERLY. The March issue will then appear after the Convocation of April 16th-19th.

SCHOOL NEWS.

R. H. Bowen, '18, sailed, during the Christmas recess, to enter the British military service, either in a munition factory or in the aerial corps. His place on the QUARTERLY staff was filled by the election of R. A. Dudley, '18.

The fellowship meeting on December 21st marked an experimental departure from the testimonial meeting which has been customary. Instead of the usual accounts of personal religious experience, the student pastors who were present told of various plans for preaching or for pastoral work which they had found especially valuable. The leader was John W. Deeter, '18.

The Leonard Bacon Debating Club elected its officers for the second term as follows: President, C. W. Longman, '17; Vice-President, C. B. Swift, '18; Secretary, Oliver Bateman, '19. The new officers were installed at the meeting on December 20th.

Three men from the School of Religion held places on the University team which defeated Syracuse in a debate on compulsory arbitration on the evening of December 14th. A. F. Coyle, '18, who debated against Syracuse last year, was captain of the team; F. S. Cuckow, '19, was the second speaker; V. V. Loper, '18, acted as alternate. The team upheld the negative side of the question against Syracuse and won by a 2 to 1 decision. Dean Charles R. Brown was the presiding officer.

Two changes in the regular Chapel service have been adopted and put into practice during the fall. The exercise on Tuesday of each week is in the hands of the Seniors, with members of the class as leaders. During the fall term, six men acted as leaders—Phillips, Walker, Fleming, Griggs, Hueston, and C. W. Longman. During the week just preceding the Christmas recess, the Chapel quartet sang a series of Christmas hymns and carols.

The fourteenth annual conference of the Connecticut Valley Intercollegiate Missionary Union was held at the Y. M. C. A. College, Springfield, Mass., December 1st, 2nd, and 3rd. Among the speakers were Mrs. F. G. Platt, formerly of Turkey; Miss Sara Snell, secretary of the Student Volunteer Movement; Dr. John Douglas Adam, Dr. Robert E. Speer, Dr. George Sherwood Eddy, Mr. Frank Buchman, Mr. H. H. Vreeland, Jr., Mr. Ralph Harlow, Mr. Sherwood Day, and Mr. Howard A. Walter. One of the helpful things of the conference was the opportunity of meeting these speakers and talking over individual problems with them.

Middler Entertainment.

The Middler Class this year revived and enlarged a Thanksgiving custom which had been permitted to lapse—the custom of entertaining the School with a program provided by one of the classes. Instead of the traditional evening of songs and charades, the amusement this year was furnished by an elaborate pageant in the Trowbridge Library. All of the Middlers took part and the faculty, represented by both ladies and gentlemen, appeared in the most imposing episode of the evening.

The display was modeled after the Yale-New Haven pageant staged in the Bowl on October 21st, and the episodes and interludes closely paralleled those of the outdoor production. After a fanfare of tin trumpets and a short wrestle with a refractory curtain, the crier announced a prelude similar in plan to that of the Yale pageant—the marriage of the earliest known ancestor of the School of Religion. The first, or Colonial episode, represented the institution of Thanksgiving day by the Puritans under Elder Brewster and Governor Bradford, with the assistance of a tribe of

painted Indians, two in number. The first interlude depicted, in three pantomimic scenes, a melodramatized courtship of Miles Standish.

The second episode presented two snapshots of Revolutionary times. One showed Capt. Benedict Arnold at the head of a column of two foot guards, deafening a board of selectmen with thunderous demands for powder. The stubborn president finally gave in, a three-foot key was produced, and the foot guards marched off in triumph with two cans of Colgate's. The scene then shifted to the Delaware River, strewn with carefully labeled blocks of ice, which a Colonial trooper began to shove aside with a pike-pole. Out from the left bank of the river there came a boat bearing the tall figure of General Washington, while the ice, aided by another trooper, surged in behind as it passed. The General ruined the dignity of the scene by falling into the river as he neared the other bank, but a quick-witted stagehand averted a possible tragedy with a life-preserver. The dramatic tension reached its climax in the second interlude, an allegory of war and peace. Kaiser Wilhelm II. torpedoed a small Lusitania under the eyes of the Colonel of Rough Riders, and war ensued. Judge Hughes tried in vain to interfere in behalf of international law. President Wilson offered a series of notes, but the Kaiser offered notes in return and the horrors of war continued. Then Mr. Bryan presented to the Colonel a dove of peace and to the Kaiser a gallon of grape juice, and peace was restored.

The third episode dealt with events of the Nineteenth century. First a conference of theological professors under Professor Fisher decided to ask for a separate theological department, and the request was presented to President Day. The corporation was willing, so the charter of the new Yale Divinity School was drawn. Not long after, Darwinism came. With the assistance of a monkey in burlap, Mr. Darwin undertook to present his new theory to the faculty, but the monkey's tail proved a stumbling block and Darwin was picked up bodily by the outraged faculty and thrown from the hall. A third interlude was presented now by the faculty members, under the personal direction of Mrs. Williston Walker. The faculty of the Civil War period were gathered with a handful of students for a formal reception. A discussion of the slavery question speedily began between Professor Leonard Bacon (in the person of Prof. B. W. Bacon, his grandson and successor) and the pastor of Center Church (Professor Walker under a thicket of gray whiskers). Neither would yield ground and the debate ended in a draw.

The end of the pageant came with the fourth or modern episode, a drill of the Yale battery. Two khaki-clad officers exchanged wigwag messages across the field, and agreed to fight. Two khaki-clad gunners hauled in two machine guns, one a .450 Woolworth and the other a 7-inch Stovepipe, and fired a salvo of firecrackers. The guns were quickly swabbed and reloaded, and a second volley closed the pageant. For the grand finale was omitted. Two undertakers waited in the Chapel, an ensemble of mourners waited on the stage, and the Remains of 1917 are still unburied. Refreshments were served in the Lowell Mason room.

H. G. Mershon, '18, as chairman of the committee on arrangements, was in charge of the pageant as a whole, and Scambler, Bowen, E. K. Higdon, Loper, Hudson, Culver, Coyle, E. E. Higdon, and Mrs. Walker directed the various episodes.

Faculty Notes.

Under the direction of Professor H. P. Beach, the Statistical Atlas of World Missions has been compiled during the fall and was published in the Christmas recess. The atlas represents the work of three men since October, 1915; Mr. Burton St. John carried on most of the work with constant assistance from Professor Beach. The data are designed especially for the use of mission students, and the publication falls midway between the decennial periods when world conferences are held and special statistics prepared.

At the annual meeting of the Board of Missionary Preparation, December 4th-6th, Professor H. P. Beach presented a 78-page report on methods of evangelism among Confucianists. A similar report on special preparation of missionary candidates for work in China, which Professor Beach delivered in 1914, was printed in an edition of 1,000 copies for use among the junior missionaries in China. Another edition of 2,000 copies has now been printed for use at home.

Professor B. W. Bacon, Professor C. F. Kent, and Dr. George Dahl represented Yale at the annual meeting of the Society of Biblical Literature and Exegesis at Haverford, Pa., on December 27th-28th. Professor Bacon read a paper on "Editor and Transcriber in Matt. i." Recent publications have contained several of Professor Bacon's articles: "The 'Son' as Organ of Revelation" in the Harvard *Theological Review* for October, 1916; "The 'Order' of the Lukan 'Interpolations'" in the *Journal of Biblical Literature,* vol. xxxiv; "The Gospel Paul 'Received'" in the *American Journal of Theology,* January, 1917. Others will soon appear in the *Hibbert Journal* and *The Expositor.*

Dean Charles R. Brown, who was installed as pastor of the University church at the beginning of the academic year, will preach six sermons during the year and will have charge of the eight communion services. The subjects of his first two sermons in Battell Chapel this year were "The Glory of Going On" and "The Value of an Empty Purse." Dean Brown as college pastor is calling on all of the Academic Freshmen in their rooms. Besides his work at Yale, he has preached during the quarter at Harvard, Bowdoin, Vassar, the University of Toronto, and the University of Chicago.

Professor L. A. Weigle spent Wednesday, November 15th, at Paterson, N. J., where the New Jersey Sunday School Association was holding its annual convention. Professor Weigle addressed the convention Wednesday morning on "The Teacher's Preparation for His Work" and Wednesday afternoon on "The Elementary Pupil."

Professor H. B. Wright delivered an address before the state Y. M. C. A. officers of Connecticut, who met in New Haven on December 27th. His subject was "Personal Evangelism."

Assistant Professor J. C. Archer is preparing a scheme of systematic missionary education in connection with Bible study, for use in the First Baptist Church of New Haven.

Professor Williston Walker attended the meeting of the American Historical Society which was held at New York in December. In the *American Lutheran Survey* for November 15, 1916, he published an article on "Religious Conditions Before the Reformation."

Professor H. H. Tweedy printed an article on "Does God Punish Sin" in *The Pilgrim Teacher* for December, 1916. During the fall he has delivered a series of sermons and chapel talks to the boys at Mount Hermon and to the girls at East Northfield.

SEMITIC AND BIBLICAL CLUB.

The sessions of the Semitic and Biblical Club have followed the program outlined in the last QUARTERLY. Mr. Winston Churchill addressed a meeting in Lampson Lyceum on "Some Paradoxes of Religion in a Democracy," and Professor C. C. Torrey delivered the address on December 13th. The first paper in January was read by C. F. Kruse, '15, on "The Prologue to the Fourth Gospel." At coming sessions of the club, besides the subjects already announced, Professor B. W. Bacon and Professor C. C. Torrey will discuss the date and authorship of Acts, and addresses will be delivered by Professor A. C. McGiffert and Dr. Immanuel Benzinger of Meadville, Pa., the world's leading authority on Hebrew Archaeology.

ALUMNI NEWS.

For the maintenance and improvement of this department of the QUARTERLY we desire that all readers lend their support by sending to the Editors all possible items of interest concerning Alumni.

Ex-'49—The death of Rev. Dr. James Glentworth Butler occurred on December 28th at Boonton, N. J. He was born in Brooklyn, N. Y., August 3, 1821.

'68—Winthrop D. Sheldon has an article in the December issue of the *Educational Review* on "Specialization in Elementary Teaching."

'76—Miss Ellen Olive Walkley and Rev. Dr. David Nelson Beach were united in marriage on October 20th in Southington, Conn. Dr. Beach is President of the Bangor Theological Seminary.

'82—The death of Rev. Dr. Alfred Playfair Powelson occurred December 18th at Tacoma, Wash. He was born July 7, 1851, at Plainfield, O.

'87—On November 3rd, Rev. George Foster Prentiss died at Florence, Mass., after a period of illness. He was born at Windham, Vt., September 20, 1858.

'88—Gerald Stanley Lee spoke before Calvary Forum, Calvary Presbyterian Church, Buffalo, on "America and the Fate of the World," on Sunday, Decemebr 10th. He is the author of "Crowds," "Inspired Millionaires" and "We."

'88—Dr. Frank VanAllen, who has been on furlough for six months, returned to Madura, India, on December 23rd.

'90—Rev. Edward M. Chapman has an article in the last issue of the *Unpopular Review* entitled "As to Parsons."

'92—Charles D. Milliken has been called to the Union Church in Piedmont, Oakland, Cal.

'98—Owing to overwork and the need of a rest, John K. Moore is not preaching now. He is living at Sharon, Mass.

'99—Herbert A. Jump has been called to the First Congregational Church, Manchester, N. H.

'99—Ernest E. Day has been called from Linden Hills Congregational Church, Minneapolis, Minn., to Plymouth Congregational Church, Whittier, Cal. He began work November 15th.

'99—Edwin G. Zellars takes up the pastorate of the First Congregational Church, Wallingford, Conn., on February 1st. He has been in Spencer, Mass.

'02—John Arend Timm died in Woodmont, Conn., August 24th. He was born June 8, 1860, in New York City. He studied in the Yale Divinity School 1901-'06.

'03—Dr. George B. Cutten is an officer in the Canadian army in Nova Scotia. He has been relieved from his duties as President of Acadia College for the present.

'05—Roy A. Houghton is securing funds for a splendid new church building for the Church of the Redeemer, New Haven, Conn., where he entered upon his pastorate in September.

'09—To become director of the Department of Education of the Boy Scouts of America, L. W. Barclay resigned from his position as scout executive of Manhattan and the Bronx.

'09—Alfred W. Budd takes up the pastorate of the Second Congregational Church, Derby, Conn., on March 1st. He has been in North Brookfield, Mass.

'11—VonOgden Vogt has accepted a call from the Wellington Avenue Congregational Church, Chicago. He has been pastor at Cheshire, Conn.

'11—Thomas P. Ullom has been doing evangelistic work in the Middle West. His address is 163 Institute Place, Chicago.

'12—The address of Rev. John J. Smith, now on the faculty of Drake University, is 1334 Twenty-eighth Street, Des Moines, Iowa.

'12—Ernest E. Youtz has resigned from Pilgrim Congregational Church, Oakland, Cal., after four years of successful work.

'13—Warren W. Tuttle has accepted a call to the Community Church in Garrettsville, O.

'13—Charles W. Bacon is building a large parish house to add to his church equipment in Macon, Ga.

'14—Vernon W. Cooke was installed as pastor of the First Congregational Church, Willimantic, Conn., December, 1916. Dean Brown preached the sermon.

'15—Arthur James is now working under the Presbyterian Board in San Juan, Porto Rico. He visited Yale in December.

'16—John W. Rahill was installed as pastor of Calvary Congregational Church, East Cleveland, O., on November 6th. Parts of the service were taken by F. Q. Blanchard, '99, K. O. Thompson, '07, and J. F. Candy, '15. J. F. Hall, '15, was also present. The address was given by Professor William J. Hutchins of Oberlin.

Ex-'16—R. Fairgreave, who was for a time with the sanitary squad, is now in England, in training for artillery work.

Ex-'17—Gordon S. Jury is serving in the Queens University Ambulance, Kingston, Ontario. He expects to go to Europe soon and will act as compounder or dispenser and assistant to a medical officer in a dressing station.

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